THE
SKETCHER'S
MANUAL.

THE SKETCHER'S MANUAL.

Pl. 27.

General forms of trees, and mode of treatment.

THE

SKETCHER'S MANUAL;

OR

THE WHOLE ART OF PICTURE MAKING

AND CHAP TO THE

SIMPLEST PRINCIPLES.

BY WHICH

AMATEURS

MAY INSTRUCT THEMSELVES WITHOUT THE AID OF A MASTER

BY FRANK HOWARD,

AUTHOR OF "THE SPIRIT OF SHAKSPEARE."

THE

SKETCHER'S MANUAL;

OR,

THE WHOLE ART OF PICTURE MAKING

REDUCED TO THE

SIMPLEST PRINCIPLES.

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LONDON:

DARTON AND CLARK, HOLBORN-HILL.

1837.

DEDICATION

DEAR SIR,

Had your magnificent and disinterested proposal
for the encouragement of the Fine Arts been
carried into effect when first promulgated; it
would have afforded an inducement to cultivate,
and an opportunity to display their higher
qualities: the character of the English school
would have been elevated in a corresponding
degree; and by this time a really National
Gallery would have been established, at much
less expense than has been incurred in obtaining
the small collection of pictures by the Old
Masters which is honoured with that designation,
although it cannot vie with those of private

individuals in this, and is not to be mentioned in comparison with the public Galleries of other much less important states.

And I feel that to no one so appropriately as to the originator of this admirably adapted scheme for such high intent, can the dedication be offered of this very humble endeavour to effect the same end by different means; by a separation of the *practical* from the *scientific*, the *mechanical* from the *intellectual* portions of the Art of Drawing. And it gives me much pleasure to be permitted to render this tribute of respect so justly due to your exertions on behalf of the higher branches of the English School.

I have the honour to remain,

With great respect,

Your most obedient Servant,

FRANK HOWARD.

July 14, 1837.

ADVERTISEMENT.

AMID so many works upon the Art of Drawing and Painting as have been called forth by the almost universal desire to draw; it is not surprising that a considerable number should be utterly valueless. But it is to be regretted that such as do possess merit, in every instance require a certain degree of proficiency or previous tuition in the reader to serve the purpose intended; not excepting those which are designated Elementary.

They describe the mode of holding the pencil; represent the particular touch adapted to delineate certain trees, and provide drawings varying in complexity and difficulty, as examples for the student; but they give no principles upon

which the examples are, or drawings in general
should be made : they give no indication of what
constitutes a picture.   The instructions rarely
exceed " copy Plate A," or " B," or at most
" first draw this line, then that line," &c.   Every-
thing is left to the eye ; and after the student
shall have mastered every difficulty placed before
him or her in the subjects given to be copied,
they are just as much as ever at a loss in any
attempt to draw from nature, or without an
example before them.   They do not know what
to aim at, or to attempt to produce.   They copy
lines, and lights and shadows ; but have no
knowledge of what are the essential qualities of
a picture.

   The objects in a drawing may be accurately
outlined, and shaded very correctly, very neatly
and delicately finished, and yet it shall be less
pleasing than a slight sketch, having no preten-
sion to accuracy of outline or detail, but which
possesses the charm of Pictorial Effect.   The

term Picture is here used in a general sense, as meaning an agreeable object, or combination of objects, for contemplation; and Pictorial Effect is the term applied to that quality which distinguishes a Picture from a diagram or map.

In what does this magical power consist? Is it difficult of comprehension or attainment?

The answers to these two questions will not be found in any work on the Art, whether Elementary or Scientific. Yet there can be no doubt that the desideratum with Amateurs and Artists, and particularly with Sketchers, is not only to represent forms, but to make *pictures*; to place the object or objects before the spectator under pleasing circumstances, or with what is termed Pictorial Effect.

The deficiency, it will be the endeavour of the present work to supply.

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CHAPTER I.

ELEMENTS OF PICTURES.

IT is the desire of all sketchers to make pictures; and the most obvious course of study will be, to inquire into the nature of the subject to which their endeavours are directed.

SECTION I.

DEFINITION OF A PICTURE.

THE mere representation of any object, without back-ground or accessories,

s not a picture, in the sense for which the word is required in this work.

To constitute a picture, as a production possessing pictorial qualities, the subject must be exhibited with accessories, or in light and shadow adapted to display its beauties .or its character in a pleasing or a striking point of view : in other words, under *Pictorial Effect*.

And though the representation of a single object, without back-ground, does not constitute a picture, any more than a single sound constitutes music, the object, or objects, and back-ground must be so incorporated as to form *one* thing, — a picture.

Unity is indispensable to Pictorial Effect.

SECTION II.

PICTORIAL EFFECT.

PICTORIAL EFFECT is wholly independent of the
objects introduced, and should never be neglected,
even in the slightest sketch. It confers an
agreeable character upon the most trifling object,
and in many instances supersedes the necessity
of any objects. A post, or a pail, or a bit of
broken ground,

becomes an agreeable subject of contemplation,
and light and shadow alone, when properly
treated, excite that impression on the mind,

which entitles the combination to the name of
a picture.

The magical power of Pictorial Effect, resides
in a quality of lights and shadows which is
termed Breadth.

BREADTH.

THE definition of the quality termed Breadth, involves an apparent paradox. Breadth of light or shadow, does not mean a broad space of *equal* light or *equal* shadow ; — that is Flatness. Breadth is used in contradistinction to Spottiness, and a space of *equal* light,
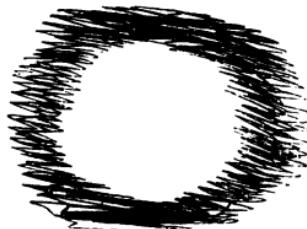
or *equal* shadow,

however broad, is but a spot or blot. There is an abruptness or hardness, in Flat, or equal light

and equal shadow, that is totally destructive of Pictorial Effect.

Breadth requires that every light should have a focus of brilliancy,
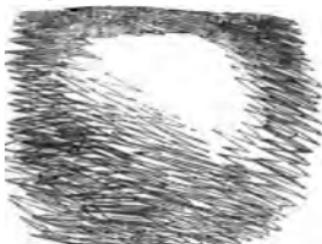
and that every shadow should have a heart of depth,

from whence they should be graduated to their respective edges or boundaries.

But at the same time Breadth requires that the graduation should not be so rapid· or sudden,

as to cause the lights to appear globular,

or the shadows to appear like holes.
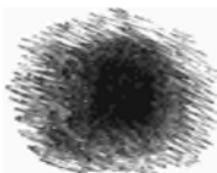
The lights and shadows, though graduated, should be *broad* or *comparatively* flat.

Breadth also requires, that when there are more than one distinct light (or shadow,) they should be treated as parts of a whole, and that one should decidedly predominate over the others in degree of brilliancy (or depth); and if the distinct lights (or shadows) be small in comparison with the size of the picture, in the nature of points of light in a breadth of shadow, (or points of dark in a breadth of light,) they must be grouped together, the intervening spaces between them in some degree assimilated by light, (or

dark,) so as to form what is technically termed a *mass* of light (or shadow) in which, as above stated, there should be an apex or focus of brilliancy, (or a heart of depth.)

By this graduation the lights (or shadows) are incorporated with the shadows (or lights,) and with each other, and diffused throughout the whole breadth of the subject, and thereby produce the *unity* of a picture.

Breadth is the great mean of the art for the production of unity.

NOTE.—It may perhaps serve to make the term Breadth more intelligible to the unpractised reader, to say, that in general, a large luminary, the sun, affords breadth of light; and a small luminary, a candle or small aperture, by reason of its deficiency of light, affords breadth of shadow.

CHAPTER II.

IN GIVING the following rules for producing
Pictorial Effect, it is not intended in the slightest
degree to imply that pictures cannot be produced
without, or even in direct contradiction to any
one or all of them; but the object of the present
work is to show how pictures may be produced
without requiring so much skill, or taking so
much trouble.

There are certain principles embodied in the
following rules which will ensure agreeable
or pictorial effects; and in the fifth rule will
be found as much difficulty as any amateur
can desire, if the principle upon which it is
constructed be worked out in all the variety
it admits of.

But the production of common pictorial effect will be shown to be very easy, if the amateur will condescend to make use of the expedients employed by the most celebrated artists,—viz., *to introduce shadows of all kinds and degrees that may suit his purpose, whether* POSSIBLE *to be found under such circumstances in Nature or* NOT.

In pursuance of the intention with which the present work has been undertaken,—viz., to afford facilities to amateur sketchers,—the following examples have been executed with the touch requiring no previous tuition or attainment of skill. The *effects* have been obtained by the most ready *means.*

Pl. 1.

Pictorial Effect.

1

2

COLLINS' AND PROUT'S SKIES.

THE most simple management of light and
shadow is to be found in the works of Turner,
Stanfield, Collins, and many other painters of
coast scenes, to which it is ... so ...
but it is also ... composition ...
whether of land or sea. Keep ...
near the horizon. ... ...
bodies of the deepest ... let
it graduate from thence ... downwards
in the form of a wedge, ... type of stronger
dark in the fore-ground will ... expanse and
complete the effect. (Plate 1.)

It will be hardly necessary to say, that the
point of the wedge-shaped mass of shadow may
be at either side of the drawing.

In this shadow any forms may be *indicated*,
as of a distant forest or city, so that the general

SECTION I.

COLLINS' AND BONINGTON'S PRINCIPLE.

THE most simple arrangement of light and shadow is to be found in the works of Bonington, Stanfield, Collins, and many other painters of coast scenes, to which it is peculiarly adapted; but it is also applicable to any extensive views, whether of land or sea. Place the deepest shadow near the horizon, at about one-third of the whole height of the drawing from the base line, and let it graduate from thence upwards and downwards in the form of a wedge: a small point of stronger dark in the fore-ground will give expanse and complete the effect. (Plate 1.)

It will be hardly necessary to say, that the point of the wedge-shaped mass of shadow may be at either side of the drawing.

In this shadow any forms may be *indicated*, as of a distant forest or city, so that the general

effect of the whole be not disturbed or altered;
and the whole may be slightly modified, so that
the principle (which in this example is developed
as distinctly as possible) may not be so instan-
taneously evident.   There is an engraving in the
" Keepsake " for 1831, from a beautiful picture
by Bonington, of a coast scene, in which, for the
purpose of obtaining this wedge-formed mass of
dark, *a shadow is thrown upon the cliff that
could not by any possibility be there.*   Will the
amateur condescend to take a similar liberty with
Nature, or will he prefer to be obnoxious to
Mr. H ———— n's remark to a lady,—" Oh, you
wish to be reasonable, do you ?"

The principle upon which the rule is con-
structed, may be applied in reversing the light
and shadow, making the former assume the
wedge-shape, as in the example annexed. (Plate
I, fig. 2.)   The picture known as Rembrandt's
Mill is constructed upon *this* application of the
principle, though darker in general tone, — the
wedge-shaped light being smaller, in comparison
with the shadow, than in the example.

Pl. 2

Pictorial Effect
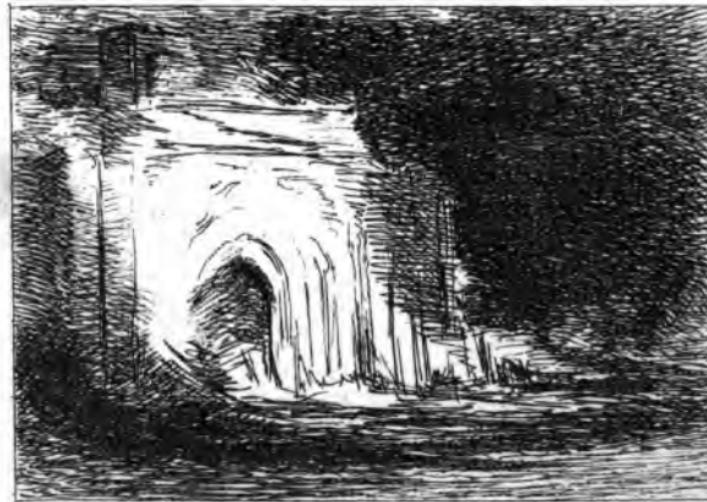
SECTION II.

CLAUDE'S PRINCIPLE.

ANOTHER simple arrangement is to be found in the small picture by Claude, late in the collection of Sir George Beaumont, Bart., — a groupe of trees at sunset. A single mass of shadow of agreeable form is relieved against a light sky, graduating from the horizon. In the example given, the mass of shadow is placed on the opposite side to that in the picture, to show that it may be placed on either. (Plate II, Fig. 1.)

The principle may be applied to any object which assumes an agreeable form, such as a building, or an animal, a tree, or a groupe of all.

Or, the application of this principle may be reversed; and a single mass of light, of agreeable form, be relieved against a dark back-ground; as in some of the cathedrals by Roberts, animals

by Landseer, figures in light dresses by Lawrence, &c. (Plate II, fig. 2.)

Another adaptation of this principle is to be found in the sunsets by Claude. The mass of light is not formed by any object relieved against a dark back-ground, but is in the back-ground, and relieves the masses of shadow on each side of trees, buildings, or ships, and the intermediate distance, whether land or sea, is kept dark.

The central light is echoed by other smaller ones in the fore-ground; but the latter must not be so distinct as to disturb or weaken the effect of the principal mass of light in the distance.— (Plate III.)

Pl. 1.

Pictorial Effect.

Section III.

REMBRANDT'S PRINCIPLE.

ANOTHER simple arrangement is to be found in Rembrandt's Adoration of the Shepherds in the National Gallery. A small point of very brilliant light is suddenly graduated into a profound depth of shadow. (Plate IV, fig. 1.)

Though called *a point* of light, to make the principle more definite, it may be composed of several objects so combined as to form a groupe of light objects, or a small mass of light. And the brilliancy of the light may be forced by the opposition of the extreme dark placed close to it, as is the case in the Picture of Rembrandt, where the dark figure of one of the Shepherds is placed close to the most brilliant part of the light.

The example given is purposely varied from the precise effect of the picture, out of which the

principle is extracted in order to display the
principle itself with as distinct a character as
possible.

It may also be applied in exactly the opposite
manner.   The picture may be generally light
with a point of dark, as may be found in the
Campagna di Roma, by Turner, engraved for
Rogers's Italy; some of Collins's Shrimpers, and
especially in his Fisherman on the look out.—
(Plate IV, fig. 2.)

But the point of light in the first example,
and the point of dark in the second, must be
placed with care, as will be explained in a
subsequent chapter.

SECTION IV.

OLD PRINCIPLE OF THREE LIGHTS.

THE preceding arrangements of light and
shadow are simple, and in that respect are best
adapted to beginners. The following are more
complex, but may still be traced to intelligible
and simple principles.

A system which has been very generally
employed, and by some artists, amongst whom
are Sir Joshua Reynolds, insisted upon as
indispensable to pictorial effect, is to have three
lights. This idea is not quite so much credited as
formerly; and the preceding examples show that
it is not in reality entitled to such estimation.
These three lights must vary in quantity and in
degree of brilliancy; and must be so placed as
not to form a straight line in any direction. They
must be at unequal distances from each other;
and should be placed so that lines drawn to

connect them, would form a triangle with
unequal sides. A fine example is selected from
Rembrandt's etchings, (see Plate V.) ; and an
arrangement of the lights, very similar to this,
may be found in numberless works of the classes
of historical painting and landscape, of all schools,
since the general adoption of Chiaroscuro by
Leonardo da Vinci.

Pl. 6.

Section V.

TURNER'S PRINCIPLE.

A very favourite arrangement of Chiaroscuro with Turner, is to rear a mass of dark foliage against a light sky, supported by some dark spots in the foreground, which is generally light, but melts into a middle tint, carefully varied to the subject which occupies the distance, and is sometimes bright light, and sometimes of a deep middle tint, approaching to a dark shadow. This system, which is exemplified in his numerous views of Rome, Florence, Venice, &c., requires more power in the draughtsman than any of the former arrangements. The shapes of the dark masses must be well considered; and, properly to vary the middle tint, requires almost the magic power of Turner himself. Still, tolerable success may be insured, by attention to the general and universal principles laid down in the previous and

following chapters; and the greatest advantage will be found to result from even moderate success in this system of Chiaroscuro, when sketching extensive scenes from nature. (Plate VI.)

The dark masses are not always so distinctly detached from the foreground, as in the example given above.

The tall, slender form of the Lombardy poplar sometimes rises from the foreground, and its tapering mass intersects the horizon, and appears almost a part of the shadows in the middle-ground and in front. A beautiful example of this will be found in the view of Florence, engraved for the Keepsake of 1828, and in that engraved for Rogers's Italy. The annexed example is not a copy of either, but constructed upon the same system, and with the intent to render the principle as evident as possible. (Plate VII.)

Pl. 8.
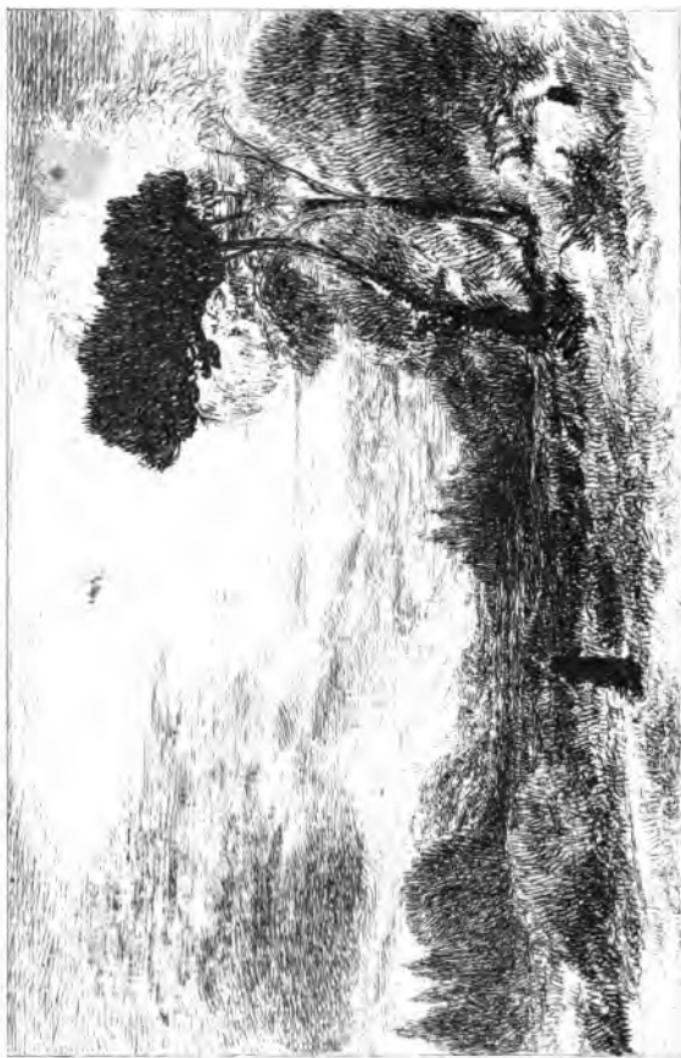
A light tree is sometimes interposed between the dark mass and the sky. But this is only a slight variation, to avoid the sameness consequent upon a constant repetition of the principle in its most evident arrangement. The relief is afforded by the lightness of the second tree, in almost as strong a degree as would be the case if the dark tree were directly opposed to the sky. The principle is the same, to relieve a mass of dark against a brilliant light, at a distance from the subject of the drawing, which is exhibited under a quiet effect of broad light or a hazy middle tint. (Plate VIII.)

———

The only other arrangement of light and shadow which will be mentioned here, is one that involves a fundamental principle of Chiaroscuro, or the art of making pictures, which has been alluded to above, in describing the old system of three lights, viz. that when the light is spread through a picture, it should never be so placed as to form a line, either horizontally or vertically; the centre of the picture should not be light, with the two

sides dark, or with the top and bottom dark, (Plate
IX, fig. 2 & 3.)   But if it form a line, it must be
diagonal.   It should appear to come in at the
upper corner on one side, and to go out at the
lower corner on the other, (Plate IX, fig. 1), as
with the light so with the shadow; it should not
form a line either vertical or horizontal.   The
middle of the picture should not be dark, with
the two sides light, or with the top and bottom
light, (Plate IX, fig. 5 & 6);   but the shadow
should run diagonally through the picture. (Plate
IX, fig. 4.)

Pl. 9.

Pictorial Effect.

Pl. 10.
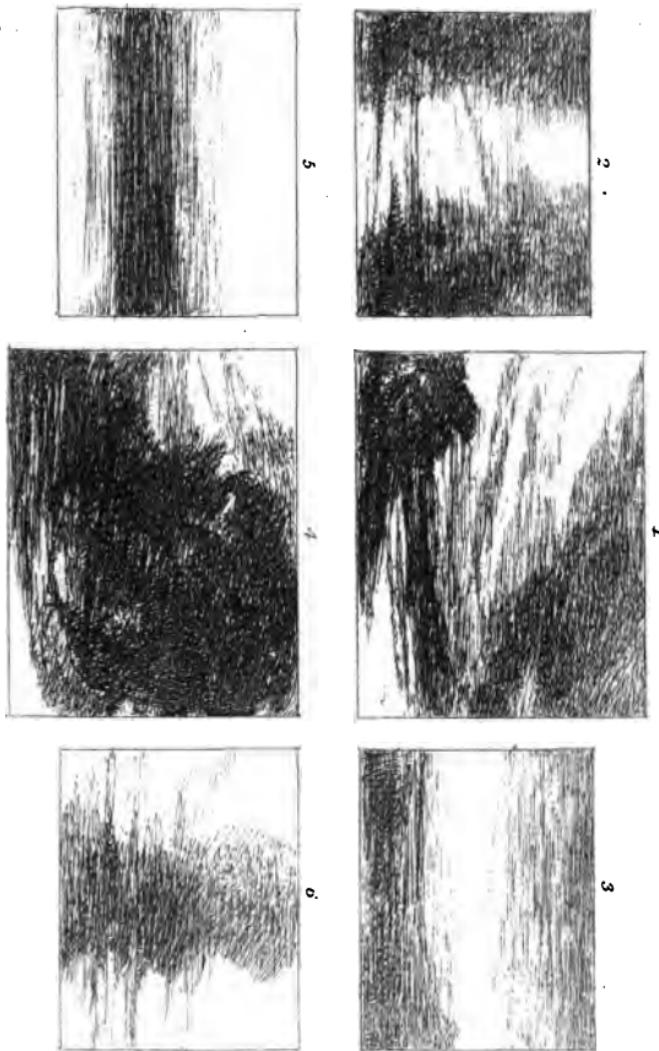
Shades of Lights and Shadows

must not be square oblong or any regular shade
but may more nearly approach

triangular   *circular*

oval or any shade bounded by curves
Projecting points must be

not from centre   *but side of masses*   *not form a*   *but acute and*
right angle   *obtuse*

the mass must extend further on one side of the point
than on the other.

CHAPTER III.

PRINCIPLES TO BE OBSERVED IN MAKING PICTURES.

SECTION I.

WITH REGARD TO SHAPES AND LINES.

IT is now necessary to call attention to the shapes of lights and shadows ; because, however the edges may be comparatively undefined, a general impression of some shape will be given. This should never be square, or a parallelogram, or, indeed, any regular shape, (Plate X, fig. 1 and 2) ; but may more nearly approximate to triangular, (Plate X, fig. 3), or circular, (Plate X, fig. 4), or oval, (Plate X, fig. 5), or any shape bounded by curves (Plate X, fig. 6.)

If points project from the general mass, they
should not be equal in length on each side,
(Plate X. fig. 7), but shorter on one side than
on the other, (Plate X. fig. 8), that is, they should
not project at right angles from the general line
of the mass, (Plate X. fig. 9), but so as to form
an acute angle on one side, and an obtuse one on
the other, (Plate X. fig. 10). Or it may be
explained thus, that the general mass should
rise higher, or sink lower, on one side of the
projection than at the other, (Plate X. fig. 11.)

If the objects be of regular form, or appear
to produce lines, such as stiles, gates, posts,
stems of trees, &c., great care should be taken,
that in the drawing, the lines so produced are
not either vertical or horizontal, so as to be
parallel with the sides, top, or base, (Plate XI.
fig. 1.) but that they are made to incline to
diagonal (Plate XI, fig. 2.) by means of perspective
or otherwise. So with divisions of the ground,
by undulation of its surface, they should not be
horizontal, (Plate XI. fig. 3), but inclined, (Plate
XI. fig. 4).

A partial exception may be made in the case

Lines

must not be
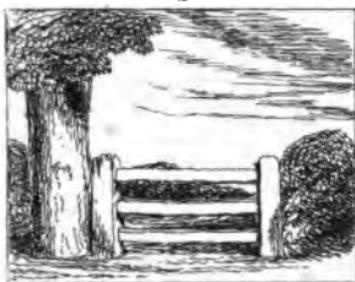
1   2

Parallel with base or side   *but incline*

3   4

Divisions of ground not Horizontal   *but incline*

Exceptions

5   *Clouds may be parallel with horizon.*   6
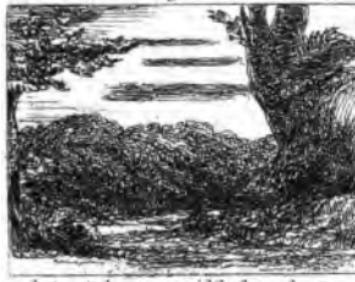
but not the same width throughout   *requisite variety from form*
nor in close scenes   *but for open scenes*

Pl. 12.

Lines.___ Exceptions.
Clouds parallel with Horizon.

1

when great variety of lines in subject.

2

Unavoidable parallelism in architecture, must be concealed.

of clouds, the general direction of which may sometimes at sunrise or sunset be parallel with the horizon. But they will not be equally wide throughout, (Plate XI. fig. 5,) which will give the requisite variety, (Plate XI. fig. 6.) And this exception is only admissible under peculiar circumstances, such as to give an idea of great expanse or extent of scene.

Or, when the lines formed by the other parts of the composition are so varied and complex that the morceau of horizontal parallelism increases the character by contrast; as in a wood scene, where the stems of the trees, the masses of foliage, and the breaks in the ground are blended and contrasted in every possible variety, a few streaks of light or dark clouds near to the horizon, and parallel with the base line, may be introduced with good effect; but require some care particularly with regard to the situation chosen for them, (Plate XII. fig. 1).

An exception must also be made, for reasons connected with Perspective, which will be explained in a subsequent chapter, in the case of a building, which does not admit of much disposition, and

c

is bounded by perpendicular and horizontal lines. The regularity of the form must be broken by the apposition of irregular forms, such as trees; or concealed by light ánd shadow, (Plate XII. fig. 2).

Section II.

WITH REGARD TO THE ARRANGEMENT OF THE SUBJECT.

THE horizon should never be at half the height of the drawing,
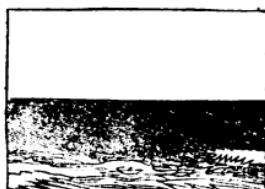
but either above,

or below,

as may be required by the subject.

If the subject be a single object, as a tree :
it should never be placed in the centre of the
drawing, but should occupy one side or the
other. (Plate XIII.)

Pl.13.

If an arch-way be represented: the point of sight regulating the perspective should not be in the centre or middle of the drawing; but at one side, and lower down, or nearer the base line of the drawing than the top. (Plate XIV.)

So if an avenue of trees be represented: the middle of the distant extremity of the path should not be in the centre of the drawing; but on one side, and at unequal distances from the base line and top of the drawing. And if a figure be introduced to give spirit, character, or effect; it should not be equidistant from the two sides, but nearer one than the other, and on the opposite side to that occupied by the middle of the pathway. (Plate XV.)

Pl. 15.

Arrangement of Subject.
Avenue of Trees and Figure.

1

not in centre.

2

but on one side

Pl. 16.

Arrangement of Subject.
Street and Figures.

1

not in centre.

2

but at the sides.

Again, in representing a view down a street: the point of sight regulating the perspective, should not be placed in the centre of the picture; but on one side.   And, as in the previous example, if figures or animals are introduced to give effect, they should not be placed at equal distances from the two sides; but nearer one than the other, and the most prominent on the opposite side to the point of sight.

And the light should not be represented as shining directly down the street, either coming out of the picture, or as if the sun were at the back of the spectator; whereby the two rows of buildings will be equally light: but it should be situated on one side, so as to throw one part of the street into shadow, while the other is in the light. (Plate XVI).

If two trees close together are the subject, the general mass of foliage should not occupy the centre of the drawing; the two stems should not be at equal distances from the two sides. They should not rise like posts out of the ground, the lines formed by the division of the ground should not be parallel with the base line.

But the two trees should, if possible be of different characters; and should occupy one side of the drawing; the stems should vary in inclination, and in size, and the lines formed by the divisions of the ground should slope across the corner near which the divisions are visible. — (Plate XVII).

It may be mentioned here, that however frequently the stems of trees may be seen rising out of the ground abruptly and of equal thickness, as in the upper example, they should never be so represented in drawing, but varied in thickness and sloping out of the ground at the root.

Pl. 17.

Arrangement of Subject.
Two Trees

1

not in centre.

2

but on one side.

Pl. 18.
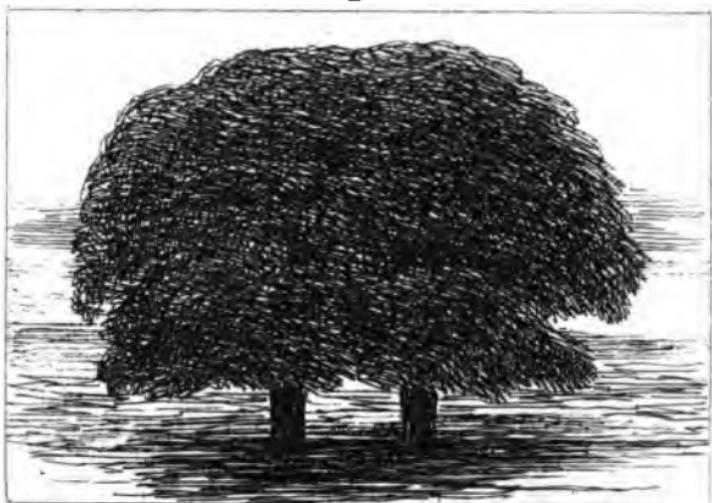
Arrangement of Subject,
Rivulet and Bridge.

1

not in centre.

2

but at side and inclining.

If a rivulet be represented receding into the picture, crossed by a foot-bridge, with trees on the banks, and a glowing sun in the sky after the manner of Claude: the banks of the rivulet should not be equidistant from the two sides of the drawing; the point of sight should not be in the centre, neither should the sun; the foot-bridge should not be parallel with the base line; the trees should not occupy equal portions on each side of the picture. But the rivulet should be nearer one side; the foot-bridge should be placed so as to form an angle with the base line; the trees on each bank should be masses of unequal size: and the point of sight and the sun, should occupy a situation on whichever side will give the greatest variety. (Plate XVIII.)

If a distant view of an island or mountain, perhaps surmounted by a tower, as St. Michael's Mount, Cornwall, be the subject: it should not occupy the centre of the drawing; the tower should not be equidistant from the two sides; and if a dark spot, as an animal, be introduced to bring out the foreground; it should not be in the middle. But the horizon should be about one third of the height of the drawing; the subject should occupy a prominent situation on one side, and the point to give spirit to the foreground should be placed on the other. (Plate XIX.)

Pl. 19.

Arrangement of Subject,
distant Island and Dog.

1.
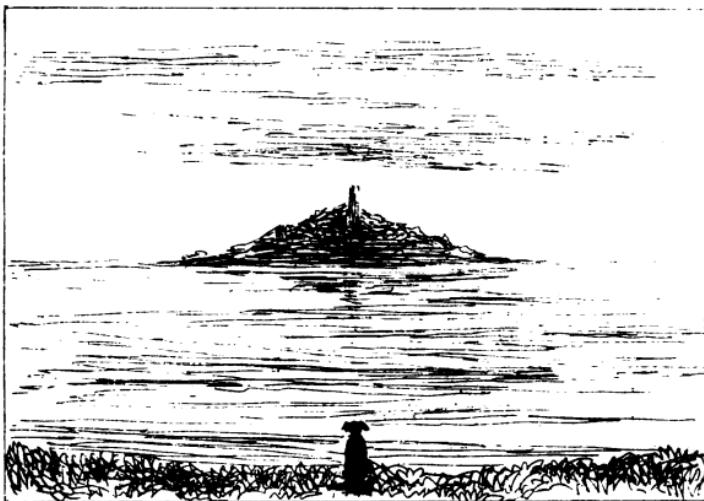
not in centre.

2

but at different sides.

Pl. 20

Arrangement of Subject.
Animal.

1
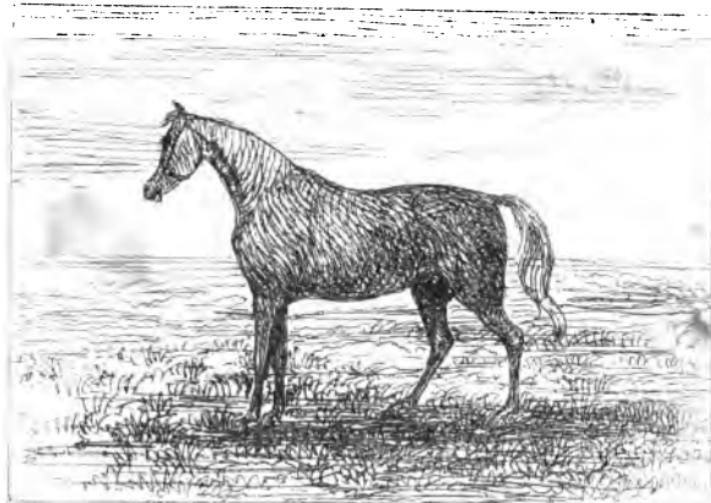
not in centre.

2
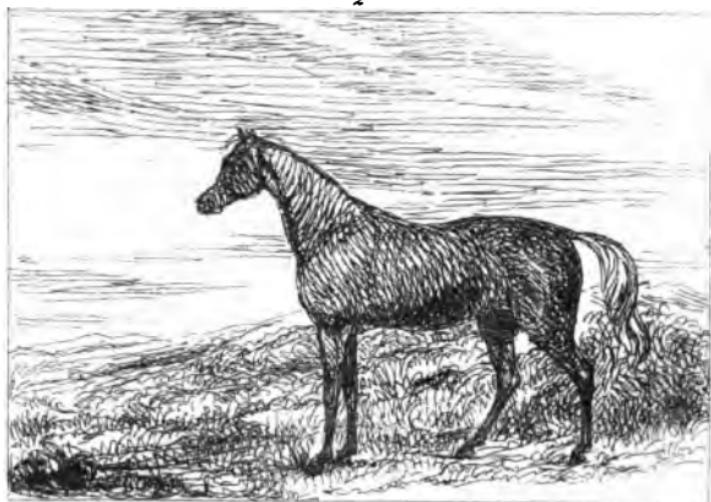
but with most space in front.

If an animal be the subject, as a horse: it should not be placed in the middle of the picture; but on one side or the other, always keeping more space above and before it, than below and behind it. (Plate XX.)

It may be thought that too much has been said on the impropriety of placing objects in the middle of a drawing: but it is a habit, destructive of Pictorial Effect, which beginners, and not only beginners, are constantly falling into, and frequently consider quite correct. Some are misled by false notions, others by a want of consideration of what ought to be done.

But it must be borne in mind, that when it is said that these subjects, lights, points, &c., should *never* be in the *centre*, it is not implied that it is an *impossibility* to produce Pictorial Effect with such arrangement, but that it then becomes a matter of much greater difficulty; and that the object will be attained with much more ease, certainty and satisfaction, by placing them elsewhere: and that upon the principles herein laid down, Pictorial Effect may always be ensured with comparative facility.

There is, however, one exception in favour of a centrical position; but it must ever remain an exception from its being applicable to a single purpose.

A front view of a head of grave and serious character such as the portrait of Kemble in Coriolanus by Lawrence; or as the Ugolino of Sir Joshua, may be placed in the centre of the picture, or rather equidistant from the two sides; for it should still be nearer the top than the base.
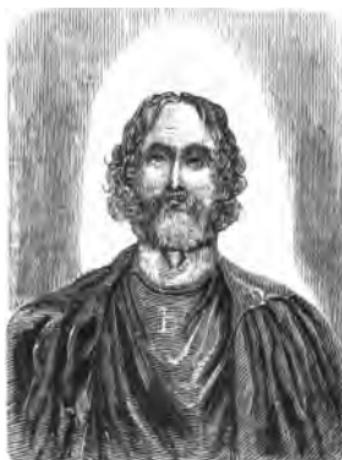
In this arrangement, there is a rigidity that harmonises with the pyramidal form of the mass; and produces the stern unsympathising severity required for the character of the head.

Section III.

RELIEF.

Any object behind another, or of which the view is partially concealed or intercepted by another, becomes a part of the background to that other: or; the other is said to be relieved against, or opposed to it.

Dark objects should be relieved against light ones, and light against dark ones, (Plate XXI, fig. I.)

But in neither case should the object be equally relieved on all sides; or it will appear to be cut out and stuck on the surface of the picture. Some portion of the outline should tell more strongly than the rest; other portions should not be relieved at all, but merge into the background. To effect this, shadows may be thrown upon some

Pl. 21.

Relief.

1

Dark objects against light, and light against dark ones.

2

Objects of intermediate tone, partly as dark
against light, and as light against dark.

part of a light object; as on the building in the above examples (Plate XXI. fig. 1); so as to destroy the insipidity consequent or frequently resulting from an equality of light.

Of objects, which are neither decidedly light nor dark, some parts of the outline should be relieved as light against dark, and others, as dark against light, and others again should merge into the background, and not be relieved at all, (Plate XXI, fig. 2.)

No line, of whatever character, should be relieved throughout its whole length in the same degree, whether as light against dark, or dark against light. The greater the variety in the species of relief consistently with breadth, the greater the beauty of Chiaroscuro.

The term *relieved* is here used in a positive sense as meaning made distinct: but there is no other word to designate the placing one object before another, though that other may be of the same degree of light, and thereby the outline of the first is rendered indistinct, or is not relieved in the positive sense. The term *opposed* can

hardly be used when there is no opposition, but merely apposition or anteposition.

Objects having flat and angular shapes and surfaces should be relieved against and contrasted by others having round shapes and surfaces; and those having round shapes and surfaces, by flat or angular shapes and surfaces.

Large objects should be *set off* by small ones, and vice versa.

Lines or spots, which are not necessary to the effect or character of the subject, should be *carried off* by other lines in nearly the same direction, or spots of similar character.

Pictures which are generally light, require some point or spot of dark; those which are generally dark a point of light; and pictures of an intermediate tone, a point of light and dark in strong opposition in the foreground, to give air or space, or spirit.

A caution may here be given with regard to the situation of light, under which objects will be seen to advantage: both in respect of Pictorial Effect, and of facility of representation.

The light should never be directly in front of
the picture, or object chosen for the picture, that
is to say, coming in over the head of the spectator
from behind him. If the subject be a flat object,
such as the side of a tower, it will present a mass
of equal light, or a spot. If the object approach
the circular form, as a round tower or tree, the
light will graduate equally from the centre to the
two equally dark sides. The outline of the two
sides of the tower and throughout of the tree will
be of uniform degree of dark, and all Pictorial
Effect in danger of being lost.

The light may come out from the picture behind
the subject; but it has been previously stated,
not from the centre of the picture.

The light may come in at either side of the

picture, but it must be either before the subject or behind it.

To complete the system of making pictures, it now only remains to shew the situations in which the subject or points of light or dark, to give spirit, should be placed, which will be done in the following chapter.

CHAPTER IV.

STRONG AND WEAK POINTS OF A PICTURE.

IF any proof be wanting of the neglect of the
art of making pictures, it will be found in the
deficiencies of technical language. There is no
name by which those points of light or dark,
introduced to give effect, can be described. It is
not my intention to invent any name for them, it
it sufficient for me that they are introduced with
great advantage, when in the proper places. And
what are, and how to find the proper places, it
will be the purpose of this chapter to explain.

In the last chapter it was shewn, that the
principal subject of a drawing or picture should
occupy one or other side, and that these nameless
points for effect, whether animals or figures,
should not be in the centre. It may now be
more definitely stated that there are certain parts

or situations in a picture, where the principal
subject, or these points of light or dark should
never be placed, and on the other hand there are
certain other parts or situations peculiarly adapted
to that purpose. The former may be termed
feeble, and the latter *forte* points or situations.

The *feeble points* are those which are at an
equal distance from any two of the boundary lines
or corners of the drawing.

The *forte points* are those which are at unequal
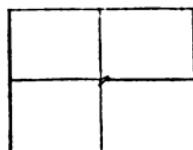distances from all the boundary lines and corners.

Any point that appears to be at an equal
distance from one boundary line, whether top
bottom or side, to any other boundary line, or
corner, is *feeble;* or an improper situation for the
subject or points of effect. The most *feeble* are
those situations which are equidistant from the
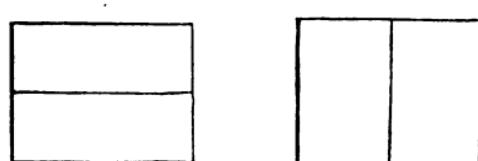
top and base lines; or from the two sides.

The central point, is the most *feeble*, of all:

and to a certain extent, they increase in strength
or value, as they diverge from the centre.

But it is not every situation that may be at
unequal distances from the boundary lines and
corners, which is a forte point.   The inequalities
in distance must bear a mathematical ratio to each
other, as one and two-thirds: two and three-fifths.
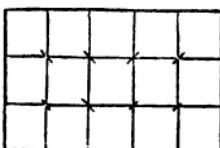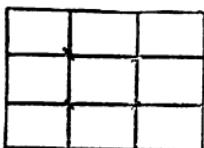
Those points will be the strongest or best adapted
for the reception of the subject, or these nameless
points of effect, which are distant from the four
boundary lines and the four corners in degrees
the most varied, yet bearing a mathematical ratio
to each other, as one-third from the base, two-

fifths from one side, three-sevenths from one
corner, four ninths from another, and so on in
every possible relation that it can bear between
the opposite corners, the two upper corners or the
two lower, or the upper and lower of the same
side, the two sides, or the top and base.

But without dragging the reader through a
treatise on mathematical proportion, it may be
sufficient to give a facile method of obtaining the
principal forte or strong points.

Section I.

RULES TO FIND THEM.

DIVIDE the height of the drawing into three equal parts, and the width into three also,
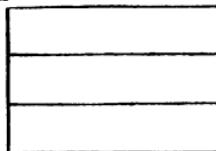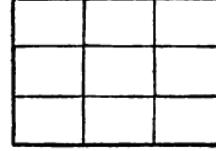
every intersection will give a strong or forte point, except the drawing be square.
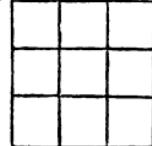
Again divide the outer spaces into two equal

parts, and every intersection will give a forte
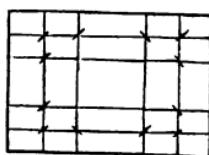
point.   Or divide these spaces into three parts,
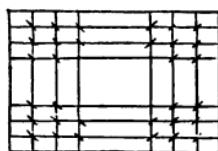
and every intersection will give a forte point.

Again, divide the height of the drawing into three parts, and the width into five,
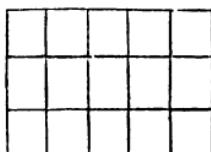
and every intersection will give a forte point,

(unless the height of the drawing be to the length as three to five).
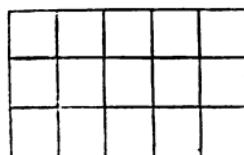
Again, divide the outer spaces into two parts,
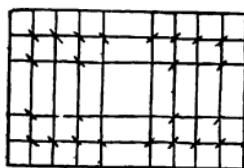
and every intersection will give a forte point. Or; divide these spaces into three, and every
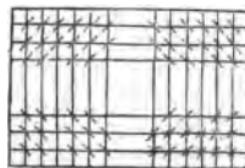
intersection will give a strong or forte point.

The scientific or professional reader may pursue this mode further, by dividing the height and width more minutely, as into fifths,
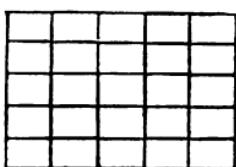
and sevenths,
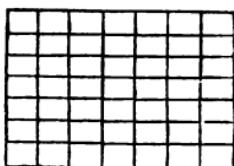
and again subdividing the lower and outer spaces, which may be useful when applied to drawings or pictures on a large scale; but those given above will be quite sufficient for the amateur, or for general professional purposes.

It remains to give some instructions as to their application, or the use to be made of them; premising, that all the lines, the intersection of

which gives the forte *points* of a picture, in their whole length, cover what may be termed the forte or strong *parts* of a picture. If the object be so large as considerably to overspread one of the forte *points*, it must principally occupy some of the forte *parts* of the drawing.

SECTION II.

REGULATIONS FOR THE USE OF THEM.

WHAT particular forte points may be made use of, will depend upon the character and disposition of the subject; but, one general rule must be observed, viz. *not to use two corresponding points in the same drawing;* so that a tree occupying the point obtained by the first intersections, a figure introduced to give effect in the same drawing, should occupy a point obtained by the subdivisions (Plate XXII. fig. 1.); and, as the scene is more or less extensive, and as the object introduced to give effect, is smaller or larger in proportion to the whole drawing, so may the points, more or less distant from the centre, be used.

The horizon, which always has great influence over the character of a drawing, should not vary much beyond one-third or two-fifths of the whole height of the drawing. In proportion as the

Situations for Points.
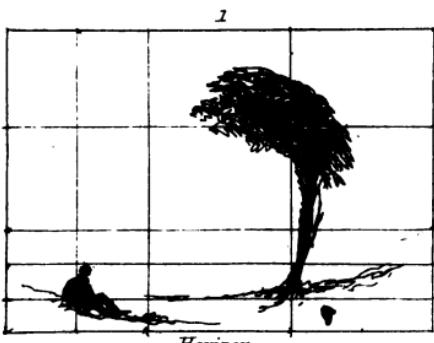
Horizon

Close scene, two fifths.

Open scene, below one third.

Full subjects, three fifths.

Pl. 23.

Situations. for Points.

1
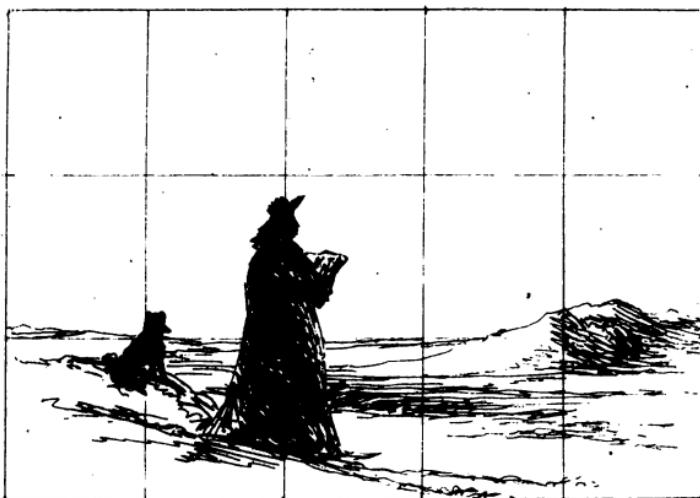
Large Objects. in Foreground.

2
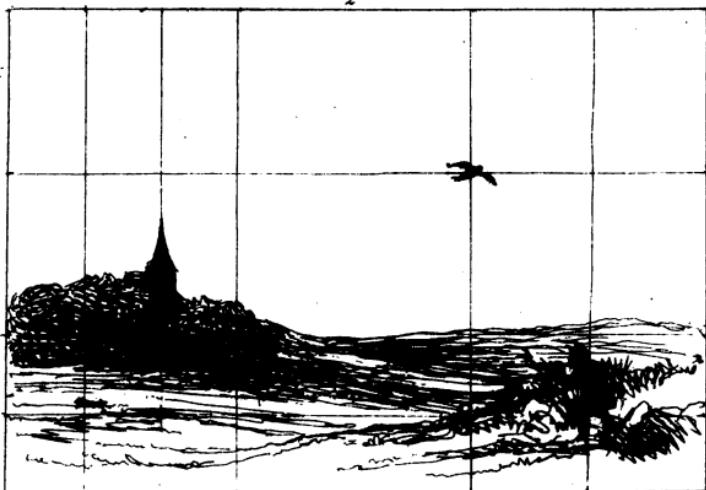
*Objects. in distance. and small objects.
in Foreground.*

scene is confined, so may the horizon be made higher—and, as the scene is more extensive, or greater expanse is required, may the horizon be placed lower in the drawing.   But it should always be upon one of the lines, by the intersection of which forte points may be obtained, as on the thirds, fifths, or the subdivisions.   (Plate XXII. figs. 2. and 3.)   Under certain peculiar circumstances, such as an extensive view, with distinct features in various portions of the middle-ground and distance; the horizon may be placed on one of the upper lines, as one-third or two-fifths from the top ; but the effect is never pleasing, unless managed with great skill, and then, scarcely worth the trouble of overcoming a difficulty that might have been avoided with advantage. (Plate XXII. fig. 4.)

If the figure or the subject be in the fore-ground, and large in comparison with the size of the drawing; it may occupy one of the forte parts, covered by one of the thirds, or one of the fifths, near the centre. If it be small, as a dog, it may occupy one of the intersections of the fifths, nearest the side, or one of the subdivisions of the thirds. (Plate XXIII. Fig. 1.)

If the principal subject be situated in the distance ; it should occupy some of the forte parts, covered by the subdivisions of the exterior thirds or fifths : and, if there be any distinct perpendicular forms, as towers or spires, they should occupy one of the lines forming those subdivisions ; and the points introduced to give effect, should be placed in a forte situation bearing a different relation to the corner from those made use of for the subject. (Plate XXIII. fig. 2.)

It will be evident, that the principle to which all the foregoing rules are to be referred, is *Variety*, under certain restrictions ; without which all productions of the fine arts are vapid, stiff, and formal. Hogarth has said justly, " that the art of drawing pleasing forms, is the art of varying well." He might have said, that the whole art of making pleasing pictures or drawings, consisted in the art of varying *well*, that is, with a due regard to *proportion*.

It might not, perhaps, be difficult to show, that variety can be obtained only to a very limited extent, unless great regard be had to proportion.

CHAPTER V.

THE EFFECTS OF PERSPECTIVE.

THE principles to be observed in putting objects together, or treating them so as to make pictures, having been given, it may now be well to descend rather more to details, and to point out how objects of particular forms are affected by Perspective.

This science has been made a subject of much greater dread than it really deserves, from the want of a little method in teaching it; and also, it must be admitted, by some absurd attempts at impossibilities on the part of those who have, nevertheless, been most eminent as Perspecticians. Malton is reported to have driven himself mad, with endeavouring to find out a *rule* for putting rams' horns into perspective ; and it is certain that he spent a great deal of time in settling the rules for putting into perspective a column, *as seen when the spectator is close to it.* Whether

he has published the results, I am not aware; but the attention of the reader need only for one instant be directed to the circumstances under which a column is seen when the spectator is close to it; (viz. that he looks *up* vertically to see the capital, and looks *down* vertically to see the base); to be led to the conclusion that if ever mad, Malton must have been mad *before* he could have thought of discovering rules for seeing in two opposite directions at the same time; for, perspective is the science of representing what is seen, or the forms of objects as presented to the eye.

The first principle of perspective, as applied to a *picture*, is, that that only can be represented which can be seen *without moving the eye*, or at one and the same moment. If the eye be moved, the representation will become a panorama.

Exactly opposite to the eye, and on a level with it, is what is called the point of sight, which regulates the whole of the effects of perspective upon the objects in the drawing.

When these *effects* are explained, the *means* of producing them will be found to be very simple.

Everything, apparently, diminishes, and also becomes more faint and indistinct, as it recedes or is placed at a greater distance from the eye; and *the horizon is always on a level with the eye,* consequently, the *point of sight is on the horizon.*

Those objects only, which are of regular form, can be put into perspective *by rule;* but heights and widths may be obtained by the same rule.

You see *over* everything *below* your eye, as the ground, which will appear to rise as it recedes to the horizon, already stated to be on a level with the height of the eye of the spectator; therefore, everything growing out of, or standing upon, the ground, must commence *below* the *horizon;*

and, in proportion as it approaches the horizon will it be more distant, and will require to be

made smaller and more faint : on the other hand, as it approaches the base line, it will appear to be nearer, and require to be made larger.

This applies to all objects on ground at the same level with, or below the station of the spectator.   And a simple and invariable rule for putting objects under these circumstances into proper perspective is, — to make the horizontal line intersect them at the same part, however near or however distant they may be; as in the above examples, the horizon intersects all the figures at the hips, and the trees at about one-third their height.   The figures and the trees in these instances, respectively, are thus

made all *equal* in *height.* There can be no difficulty afterwards in varying that height, if required, by adding a little to one, or taking it off from another.

If the ground rises, as a bank or a mountain, it may be higher than the horizon, and whatever is upon it, or growing out of it, will rise in a corresponding degree. And all objects of equal sizes will appear of equal sizes when at the same distance; however the ground on which they are situated may be raised above the level of that on which the spectator is placed.

It will be seen, by the foregoing examples,

that the tops of objects which are higher than
the eye of the spectator, will descend to the
horizon as they recede; and, if the object be
drawn of just proportion with itself, and placed
according to the above rule, the exact degree
of diminution at the top will be obtained at the
same time as at the base.

Thus we see *under* everything *above* the eye,
or horizon, as the roof of an archway;

over everything that is *below* the eye, as the
ground or floor;

and *along* the *sides* of anything at *either side* of
the point of sight:

and *such surfaces only as recede above, below,*

or *on one* or *other side* of the eye, are altered in *shape*. Those surfaces which are presented in full, or, as it is technically termed, parallel with the surface of the picture, are not altered in shape, but merely diminished in size, and rendered proportionately indistinct as they are further from the spectator.

Any two lines parallel with each other, whether bounding a pathway, or floor of equal width throughout, a wall of equal height throughout, or a board of equal width, and receding directly from the eye, or, as it is technically termed, perpendicular to the surface of the picture, must be drawn to the point of sight. See the Examples in Chap. III., the archway, the avenue of trees, and the street; it will be perceived that all the receding lines go to the point of sight.

To produce this effect more distinctly; if the surface be horizontal, as the roof or floor, let your shading be in horizontal lines; if vertical, as a wall or column, in vertical lines; if curved, as a coving or arch, in curved lines; if the surface be inclined, as a board leaning against a wall, let your shading be in inclined lines. If a tree

be lying on the ground, let it diminish as it
recedes, and let the general direction be inclining
upwards, and shade it with irregular curves,
parallel with the curve at the root and top.
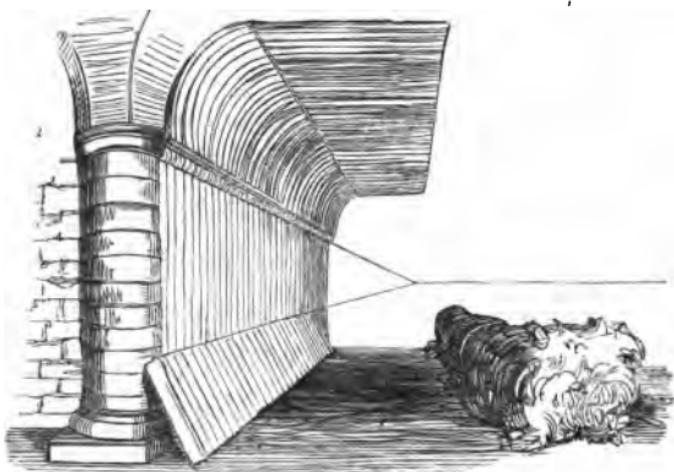
The method of describing the character of
receding surfaces, may perhaps be rendered still
more clear by the accompanying example: in
which it will be seen, that it is only necessary
to draw the *end* of the form; whether round or
square, and shade it with lines parallel thereto,
as curves, horizontal, vertical, or diagonal lines;
and lines drawn to the point of sight give the

requisite diminution, to make them of equal
width or thickness throughout.
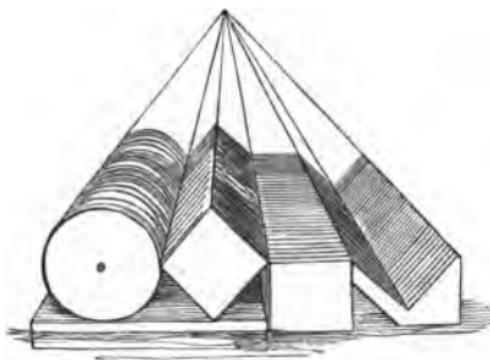
The circular top of a column, above the
horizon, will appear to incline downwards
towards the sides. You look *under* the circle,

and at the base it will appear to incline upwards
towards the sides, you look *over* the circle. As

these curves approach the horizon, either from

above or below, they decrease in curvature, so
that a division of a column on a line with
the horizon, will be perfectly straight and
horizontal.

As you see *over* the base of a column on the
ground, and *under* the capital, and the surface is
described by curves in two opposite directions;
so with a tree, or any other object approaching
to a circular form, the upper part will appear
to curve over:

and the lower part, if below the horizon, to
curve under.

And if the trunk of a tree incline out of the
picture, it must be shaded with lines curving

under; on the other hand, if the trunk of the tree incline into the picture, it must be shaded with lines curving over.

As the tops and base lines of houses receding into the picture, must be drawn to the centre point, so must the upper and lower lines, and all the horizontal divisions of the windows. Such as are intended to appear at equal heights and of similar sizes, must all range on the same lines, which, as before stated, must be drawn to the centre point; so, also, with the horizontal lines in the doors. And the doors and windows, as well as the spaces between them, will gradually diminish

in width, proportionately to the diminution in height.

There is a rule for measuring the widths of these windows and doors, and the lengths of lines receding into the picture; but, as it depends upon the distance the spectator is *supposed* to be from the part of the subject forming the base-line of the picture; *which distance is perfectly optional;* it is unnecessary to perplex amateurs with what can only be called into *use* when making an architectural drawing by *measurement.*

If the spectator be close to the base of the picture, the perspective will be what is termed sudden. The diminution will be very rapid; the

second yard will appear much smaller than the
first; and the third than the second.

. If the spectator be at a distance from the
base of the picture, the perspective will be very
gradual, and the diminution of space in the
successive yards will be scarcely perceptible.
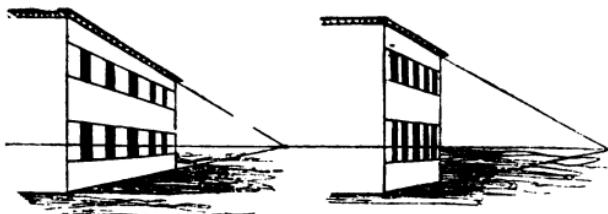
This is all that is requisite for amateurs to
know, to enable them to place any subject in
what is termed parallel perspective; that is, when
one face of a square object is parallel with the
base line or surface of the picture: which is
particularly recommended to amateurs as being
the simplest to do, and looking the most true
and best when done.

However, as it may occur that amateurs may
sometimes desire to put a building into what
is termed angular perspective; that is, presenting

one of its angles nearest to the spectator : the
principles of this kind of perspective, and the
most important practical rules will be given;
but they are not recommended to the study of
any except skilful practitioners.

In angular perspective, both faces of the
building or square object diminish to two
different points on the horizon on each side of
the point of sight.
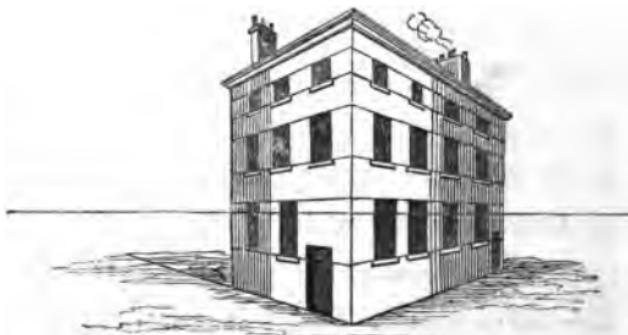
As was stated with regard to the circular
divisions of a column, so the angles at the
corner of the object become more obtuse as they
approach the level of the horizon, when any
division, that may be exactly at the same height,
becomes apparently a straight line, whatever

may be the real inclination of the sides of such
angle.
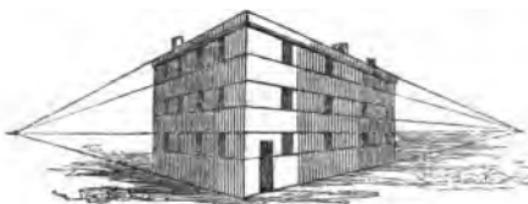
There is a rule for obtaining these vanishing
points, as they are termed; but, as this also
depends upon the supposed distance of the spec-
tator from the base line of the picture, it is unne-
cessary to the amateur.   It will be quite sufficient
for him, when he wishes to place anything in
angular perspective, — which should never be
done unless required to give a particular effect or
a particular line, — to *draw* the required line, the
top, base, or some line on one face of the building
or object in the *desired direction*, and the point
on the horizontal line, into which it vanishes, or
which it would, if continued, intersect, will govern
every line on that side of the building, which
recedes into the picture.   If this point should
happen to be near the point of sight, the vanishing

point for the other face of the building, should be at a considerable distance from it on the opposite side.

The great principle to be kept in mind, both as regards angular and parallel perspective, is, that *all lines inclined from the surface, or receding into the picture in the* SAME *direction, or parallel with each other, must be drawn to the* SAME *point, and that that point must be on the horizontal line.*

CHAPTER VI.

INSTRUCTIONS ON THE SELECTION OF SUBJECTS
FOR SKETCHING FROM NATURE.

IN the foregoing chapters have been shown, the
principles upon which Pictorial Effects are
constructed, and by which the arrangement of
the subject must be regulated; also the features
necessary to be preserved to give the truth of
perspective. These are sufficient to enable the
amateur to produce pictures, either from imagi-
nation, which would be termed compositions;
from recollection of the scenes in nature; or from
sketches, however slight, made by themselves, or
by other persons.

Sketching from nature is a further advance,
which requires considerable practice before it can
be achieved with facility. One of the principal
difficulties, that of seeing objects under Pictorial

Effect, will, however, soon be got over by any
one who is conversant with the contents of the
preceding chapters, and has attained the power of
exercising the rules laid down therein, without
copying the examples, but by representing subjects
under those effects. The eye will soon become
accustomed to see everything in nature in a
similar manner, and the scene or object will
instantly suggest the most advantageous mode of
treating it.

Another principal difficulty arises in the choice
of the subject : this it will be the endeavour of
this chapter to remove.

To the skilful, one subject may be as good
as another; and they may scorn to be deterred by
difficulties of management : and, as exercises of
skill to those who are tolerably proficient, the
attempt to delineate impracticable subjects, may
not be attended with disadvantage. But the
present work is for the benefit of beginners, as
well as those more advanced; and to the former,
it is requisite that some instructions should be
given as to the subjects which are best adapted
to their more limited powers of representation,

and at the same time to produce an agreeable effect.

The subjects first chosen should be those which have natural boundaries, as a clump of trees, copse, or village, and at such a distance as shall prevent the details from being conspicuous.

They should be represented under the effects given in the first rule, Chap. II. Sect. I., and the general forms indicated, without any attempt at detail. For it should be distinctly understood, that it is better to be indefinite and near the truth, than elaborately detailed and incorrect; and that the student, and the amateur especially, should be contented to be indefinite until he is able to be accurate. It required three attempts by Apelles and Protogenes to draw a perfect outline; need more be said to convince the amateur, that he cannot be accurate at his first attempt?

When subjects can be achieved under these effects with tolerable facility, the sketcher may represent them nearer to his eye, under the effects given in the second rule, Chap. II. Sect. II.

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Still details should be avoided, and the objects represented in the mass.

The amateur may then proceed to more complicated subjects, and such as have not natural boundaries, but are parts of more extensive views.

Here the difficulty of limiting the portion to be selected for the subject of the drawing, or of preventing the eye from rambling over other parts of the scene, will be found. This will best be obviated in the first instance, by selecting such subjects, or portions of views, as are suited to one or other of the effects given in Chap. II., and commencing by rubbing in the effect, into which the features of the scene will be easily incorporated, and a picture insured from the first attempt, however deficient the sketcher may be in delineating the details. The latter will insensibly become more easy at every trial, and when *thus attained*, will never interfere with the general effect.

Facility will result from practice, and the amateur having gone through the above course, and being imbued with the principles laid down

in this work, will find no difficulty in sketching any scene, and producing it under Pictorial Effect.

In conclusion, it may be observed, that beginners should not make sketches larger than the examples given herein; and should increase the size in proportion as they acquire facility of hand and knowledge of details.

CHAPTER VII.

PROGRESSIVE STYLES OF EXECUTION.

In commencing drawing, the amateur should
not give himself any concern with regard to
execution ; that will naturally result from the
course of practice suggested in this work. The
first consideration, (many celebrated artists have
considered it the ultimate consideration), but
certainly the first, should be to produce the effect
desired, without any objectionable qualities in the
method. This will be best done by a rapid and
close motion of the pencil backwards and
forwards, so as to produce a line ; or rather a tint
in which lines should not be evident ; thus :

The hand should be moved as freely and regularly

Pl. 24.

as possible, which very few attempts will render easy.

Having commenced a tint in this mode, in what is to be the heart of the shadow, and spread it a little each way ; cross it with a similar touch at the least possible angle ; cross the second lines

in the same way, and so proceed, till the requisite depth be produced at the heart, and the shadow be extended to the requisite shape ; but never cross the lines at right angles, except to produce forms.

And, until the amateur be conversant with the shapes of objects, let them always be represented in shadow, and the shapes be produced in the mode described above. (Plate XXIV. fig. 1.)

When tolerable facility of moving the hand and wielding the pencil, together with some knowledge of the forms of objects is acquired, a different kind of touch may be adopted, to a certain extent, imitating the form to be repre-

sented, but still in shadow. (Plate XXIV. fig. 2.)
By commencing in the centre, and working out to
the edges, greater accuracy can be insured, as it
can be extended on any side until the exact shape
be produced.

When the form is intimately known, it may
be represented in the light, and a still more
descriptive touch used on the light parts.   (Plate
XXIV. fig. 3.)

And as the amateur increases in power, and
enlarges his drawings, the touch may be gradually
rendered more and more discriminative, until the
appearance of every leaf on a tree, and every hair
on a dog's back, may be rendered distinct. (Plate
XXIV. fig. 4.)   Examples of which may be
found in numerous drawing books and studies,
published by various artists.

A few examples of the principal varieties of the
forms of trees are added in the early styles of
execution, with the most suitable arrangements
and accompaniments, to set off their respective
characters. (Plates XXV, XXVI, XXVII, and
XXVIII.)

Pl. 25.

Pl. 26.

General forms of trees, and mode of treatment.

Pl. 28

General forms of trees, and mode of treatment.

CONCLUDING REMARKS.

AMATEURS and Students have now been presented with an exposition of what they have to aim to attain; the principles by which the desideratum may be effected; and a facile method of working out those principles: the remainder must be supplied by themselves; courage to attempt, and to resist despondence, if at the outset they may not be quite so successful as they had anticipated. The delights resulting from the achievement, will amply repay a few disappointments.

Colour is reserved for a future work; both on account of its requiring more proficiency in the amateur, and on account of the extent of illustration necessary to do justice to the subject.